PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI

CONDUCTOR

FOURTEENTH SEASON

1913–1914

ACADEMY OF MUSIC

TWENTY-FOURTH WEEK

April 11 : April 13

PROGRAM

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The Philadelphia Orchestra

(FOUNDED 1900)

LEOPOLD STOKOWSKI, Conductor

TWENTY-FOURTH PAIR OF SYMPHONY CONCERTS

Saturday Evening at 8.15 Monday Afternoon at 3.00

April 11 and 13, 1914

Soloist: KATHLEEN PARLOW, Violiniste

Program

SPECIAL ANNOUNCEMENT

MISS MAUD POWELL

will be the soloist at the twenty-fourth pair of concerts, in consequence of the sudden illness of

MISS KATHLEEN PARLOW

Miss Powell will play the Mendelssohn Concerto in E Minor.

(*a*) *Menuet des Follets*
(*b*) *Danse des Sylphes*
(*c*) *Marche Hongroise*

No encores will be permitted.

Patrons who are obliged to leave the auditorium before the concert is over are asked to withdraw before the last number begins.

It is earnestly hoped that the women patrons of the Orchestra will remove their hats during the performance.

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1. **Carl Maria von Weber** (1786-1826) — *Overture, "Oberon"*

2. **Johannes Brahms** (1833-1897) — *Symphony No. 4, in E Minor, Op. 98*

 I. Allegro non assai
 II. Andante moderato
 III. Presto giocoso
 IV. Allegro energico e passionato

INTERMISSION

(*Of ten minutes' duration at evening concert only*)

3. **Felix Mendelssohn-Bartholdi** (1809-1847) — *Concerto in E Minor, Op. 64, for Violin and Orchestra*

 I. Allegro molto appassionato
 II. Andante
 III. Allegro non troppo, allegro molto vivace

 KATHLEEN PARLOW

4. **Hector Berlioz** (1803-1869) — *"La Damnation de Faust"*

 (*a*) *Menuet des Follets*
 (*b*) *Danse des Sylphes*
 (*c*) *Marche Hongroise*

No encores will be permitted.

Patrons who are obliged to leave the auditorium before the concert is over are asked to withdraw before the last number begins.

It is earnestly hoped that the women patrons of the Orchestra will remove their hats during the performance.

Next Week's Program

The Philadelphia Orchestra

TWENTY-FIFTH PAIR OF SYMPHONY CONCERTS

Friday Afternoon at 3.00 Saturday Evening at 8.15

April 17 and 18, 1914

Closing Concerts

OF THE SEASON

REQUEST PROGRAM

SPECIAL NOTICE.—In order that patrons of the Orchestra may be kept in touch with all important announcements, the favor of prompt notification of any change of address is asked. Please address Manager, 1314 Pennsylvania Building, Philadelphia, Pa.

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Reserved seats, $2.00, $1.50, $1.00, 75 cents and 50 cents, according to location. Tickets to Amphitheatre, 25 cents, sold at the Academy only on the Afternoons and Evenings of Concerts. The Management reserves the right to increase prices of single tickets for special occasions.

Why a woman's page at all in the Public Ledger? Why not a man's page?

The theory that a woman is only interested in a woman's page is wrong. A great many women are interested in all the pages in the Public Ledger, and for that matter, a great many men read the woman's page. The Public Ledger is for human beings.

PUBLIC LEDGER

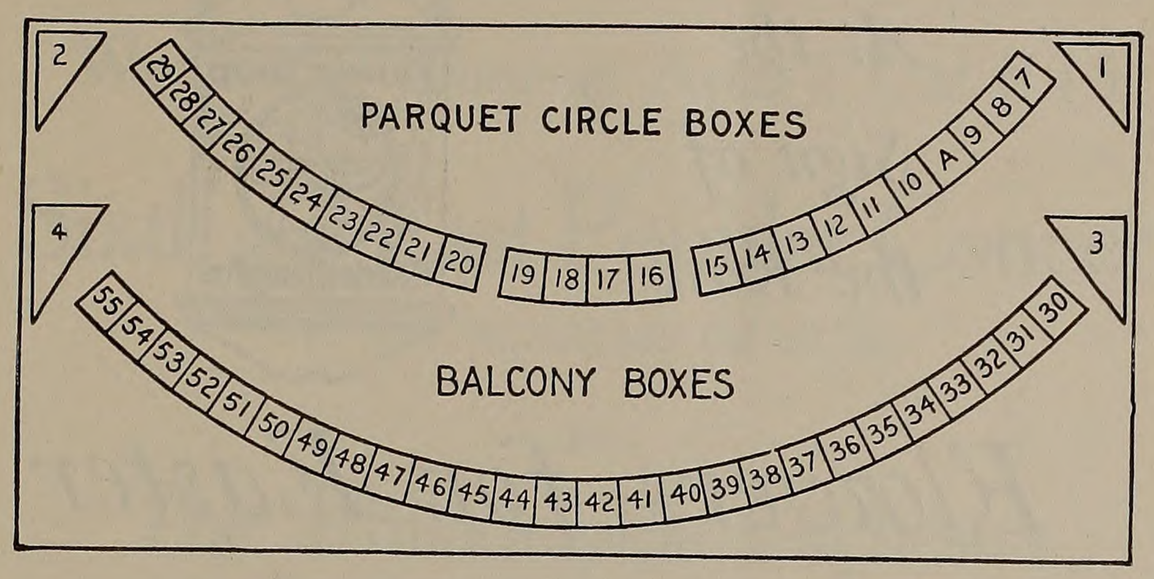
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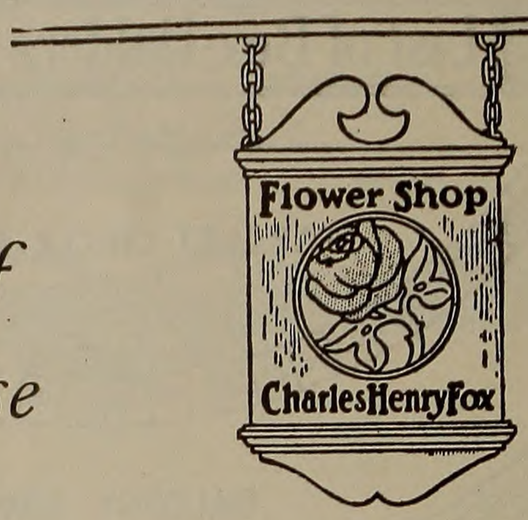
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IMPORTANT ANNOUNCEMENT

Wednesday Evening, April 15, at 8.15

Sixth and Last Popular Concert

AT THE ACADEMY OF MUSIC

BY

The Philadelphia Orchestra

(Eighty-Five Musicians)

LEOPOLD STOKOWSKI, Conductor

SOLOISTS:

EMILIA CONTI, Soprano JAMES LIEBLING, Violoncellist

Request Program

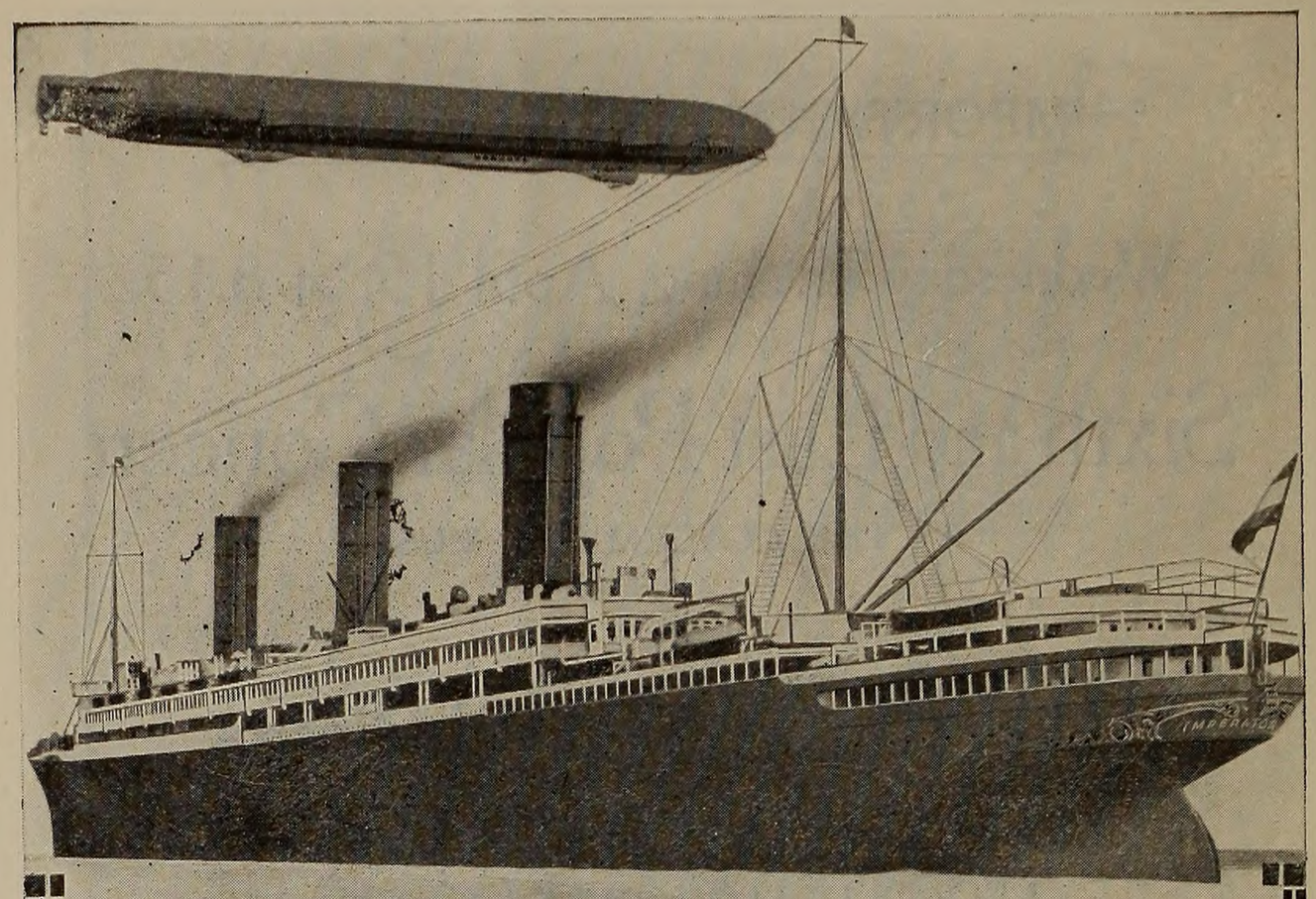
1. WAGNER Overture, "Tannhäeuser"
2. WEBER "Invitation à la Valse"
3. HUBERTI (a) Chanson de Mai
 (b) Sonnet
 POLDOWSKI (c) Dansons la Gigue
 EMILIA CONTI (d) Cortége
4. STRAUSS "Blue Danube" Waltz

5. GOLDMARK Overture, "Sakuntala"
6. SIBELIUS Valse Triste
7. BOËLLMAN Variations Symphoniques, Op. 23, for Violoncello and Orchestra
 JAMES LIEBLING
8. LISZT Hungarian Rhapsody No. 1

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Program Notes
by
Philip H. Goepp

Overture to the Opera, "Oberon" — Carl Maria von Weber
(German, 1786-1826)

Oberon, Weber's last opera, was written for Covent Garden, London, where it was produced April 12, 1826, less than two months before the composer's death. The book, by Planché, was founded on Wieland's "Oberon," in turn based on the old French romance, "Huon of Bordeaux." Planché gives a sketch of the story. In brief, Oberon, the Elfin King, having quarrelled with his fairy partner, vows never to be reconciled until he finds two lovers constant through peril and trial. Sir Huon has killed the son of Charlemagne in open combat, and is condemned to go to Bagdad, to slay him who sits on the Caliph's left, and to claim the Caliph's daughter as his bride. A golden horn that Oberon gives the Knight helps him in his quest and in the subsequent adventures of the pair. At the end, Oberon regains his queen and Huon is pardoned by Charlemagne.

The overture is descriptive of the main elements of the story: The horn solo is from Sir Huon's first vision; there are strains from the fairies' chorus, and from the last scene in the court of Charlemagne. The melody of solo clarinet, followed by violins, is from Huon's air in Act I, No. 5. The concluding phrase is part of Rezia's air, "Ocean! Thou Mighty Monster," in Act II. This melody returns at the end.

Weber's genius rests surely on the eternal freshness of his overtures. The whole of "Oberon" was worth writing alone for the overture. Perhaps chief among its charms is the unerring aptness of each touch of instrumental coloring. It seems as if a complete course in orchestration lay within the pages of the score. In the *Adagio* the contrast of solo horn and muted strings sharply defines the essential quality of each. Later the beauty of the dreamy melody of strings is stressed by the 'cellos playing above the violas. In general the strings have a rapid movement, while the wind either sustains the harmony in long chords or in quick rhythmic beats. Another subtle element in the management of colors is the blending and intertwining of the various woodwind and horns, instead of arraying them one above the other. The melody of clarinet with sustained strings is a classic example of the use of this instrument. There is probably no other composition of equal length that could serve so well as mentor to the student of orchestration. The score comprises the following list: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, and strings.

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Program Notes

Symphony No. 4, E Minor, Op. 98 — Johannes Brahms

(German, born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

The work of Brahms and, above all, his symphonies, baffle attempts at definite verbal interpretation. The paradoxical truth appears that the less you can define a musical work, the greater it is apt to be. A natural reason there is here why the composer will not take a hand himself in the labeling. In these days of a new modern symphony almost every week it may be interesting to consider the reception of the four of Brahms. It is undoubtedly true that von Bülow, perhaps the greatest orchestral authority in his time, hailed the first symphony as a fit companion of the immortal classics of Mozart and Beethoven. The second is the only one as to which there is an approach to common agreement in the name "Pastoral." But it may be seriously doubted whether the name will last, whether it suggests more than a mere contrast of mood with the other symphonies of Brahms. Richter, as Philip Hale tells us in the Boston program notes, called the Third Brahms symphony the "Eroica." In this connection Mr. Hale quotes Hanslick as follows: "Truly, if Brahms' first symphony, in C minor, is characterized as the 'Pathetic' or the 'Appassionata,' and the second, in D major, as the 'Pastoral,' the new symphony, in F major, may be appropriately called his 'Eroica.'" But presently he limits his approval of the fitness of the name to the first and last movements. The fact is that this groping for a name is confessedly no more than a rough attempt at a differentiation of the various symphonies, which are really all strikingly cast in a heroic mold. There may be certain distinct features to serve as marks of association with a special title. In Beethoven's Fifth Symphony the knocking theme (that recurs throughout) helps to give the feeling of Fate which is generally implied in that work. In the Brahms Third the basic motto is constant in its alternation between gloom and cheer, until it is transfigured at the close. Somewhat in the same way is the significance of the Finale in the Fourth. The very idea of a chaconne or passacaglia (here for the first time in a symphonic design), the ceaseless reiteration of an unchanging ground-bass is heightened by the power of the treatment to a tonal realization of Titanic struggle. Indeed (quite without regard to the special form) as much unconcerted agreement will be found in the program of a "Titan" symphony as in most names that have grown without suggestion of the composer. In a further comparative view, the Fourth, of all Brahms' symphonies, has the purest Scherzo in the mood of gigantic frolic.

Indeed the last of Brahms' symphonies stands opposed to the others. It has less of the subtle interweaving of basic motive. It seems more of a return to romanticism, freer in scheme and spirit; motion is an element more than intricate design. The harmony, or organic character, is less of visible figures, in subtle disguises. . . .

We are struck with the preëminent motion of the first *Allegro*

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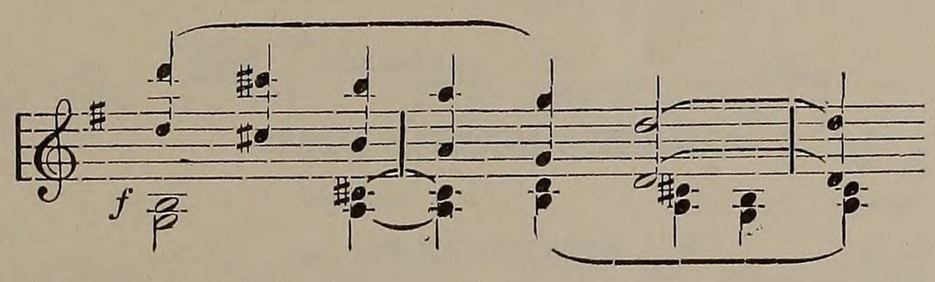
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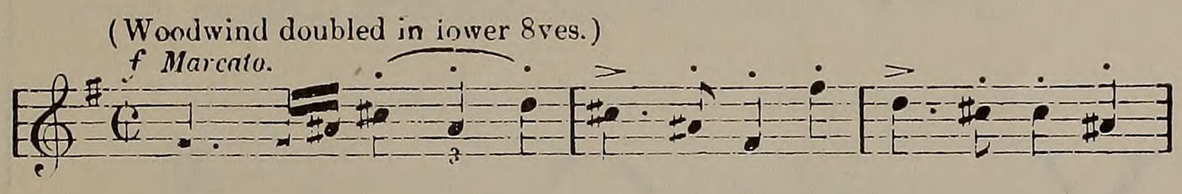
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(*non troppo*). It is like getting into a vehicle that instantly is going its delightful pace of speedy journey. The actual tune is secondary.
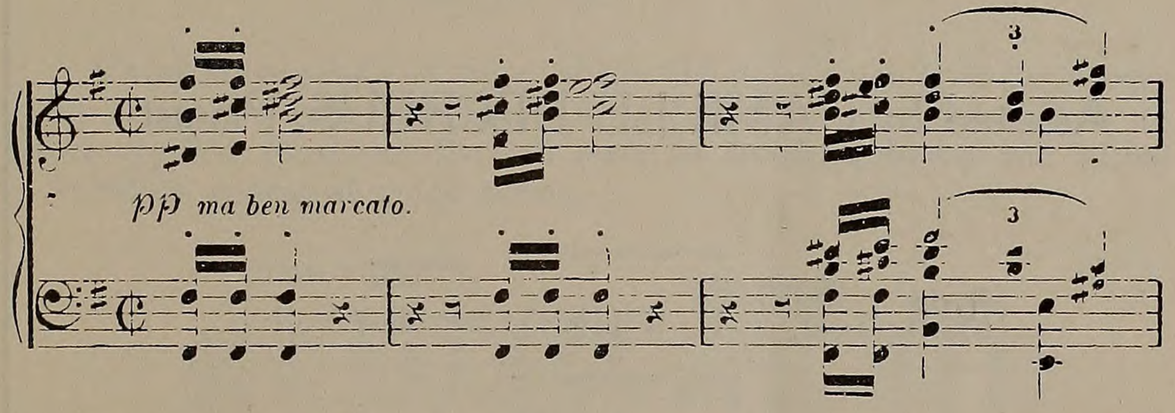
In fact, the tune lacks rhythmic variation, and leaves the motion supreme with mere tinge of air. It is, indeed, less tune than motion, a thread of movement that becomes more melodic as it proceeds, works itself into song,—a musical story with special episodes.



A firm, assuring conclusion, moving in its fervor, leads suddenly to the startling second melody, of bold, broad, rhythmic curve, that we have a way of finding in Brahms:



A breezy air of resolution is here, not the usual episode of feminine grace that is almost traditonal in the second subject of *Allegro,* so that the beginning is but a setting in motion toward the more incisive theme. . . .



Later is a modest, idyllic bit of tune, ... introduced merely by solemn lull of wind, dim call of trumpets and mystic swirl of strings. After the same ceremony it sings again bold and loud, now echoed by firm call of brass.

Second Movement.—It is a frequent way of Brahms to come through gloom and desert to light and cheer. Here, in

ACADEMY OF MUSIC

Thursday Evening, April 16, 1914

At 8.15 o'clock

CHARLES AUGUSTUS DAVIS

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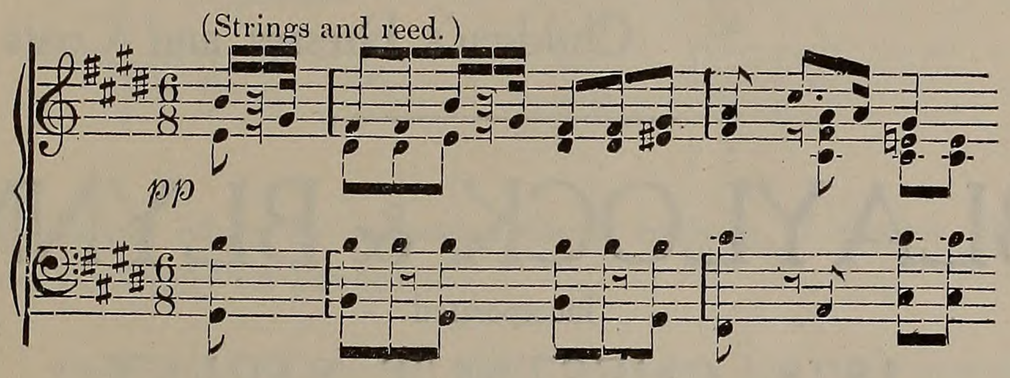
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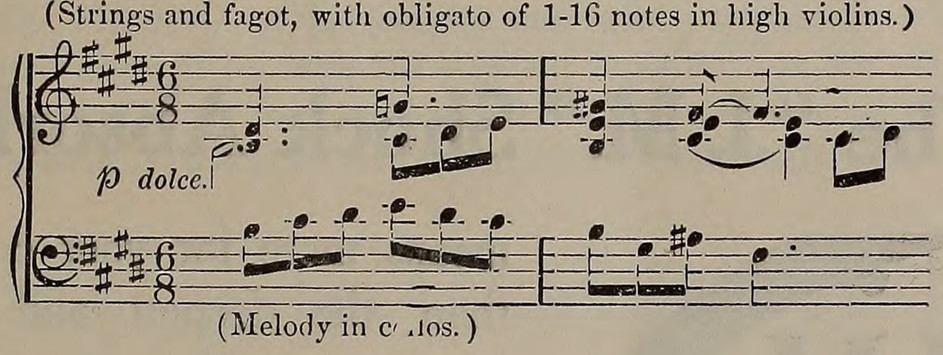
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andante moderato, a strange sense comes o'er us with the strain of horns enforced by woodwind.

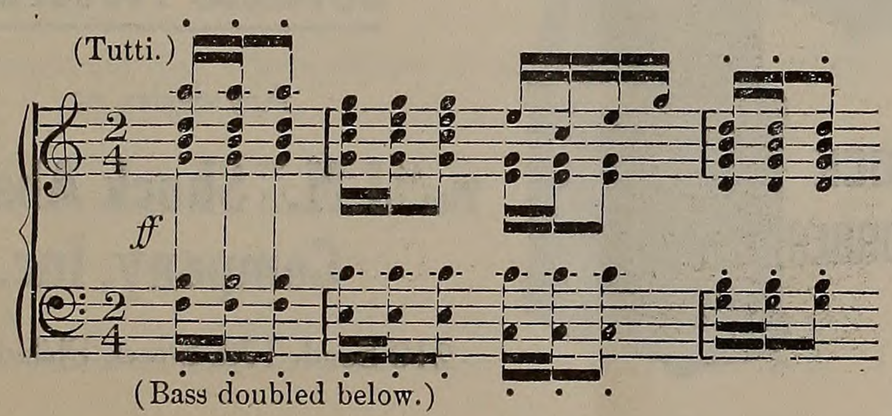
As curious fact the tones are of ancient mode, not merely of oldest church or catacomb, but of Stoic Greek song, Phrygian, or Doric. When the clarinet enters the gulf is suddenly bridged, the gentle strings sing the same tune, on the same bass. But ever the stern color steals across the harmonic scene. The answer, however, has all of the warmer glow of Teuton folk-song:



. . . . The true second subject is all changed of mood, almost of simple pleading, in simplest lines in 'cellos.



Third Movement.—A tinge of the old stern mode is in the breezy dash of scherzo song that bursts in in full array of voices. It is all vigor typified, idealized, the full sense of freedom, strong and withal a bubbling spring of quick action.



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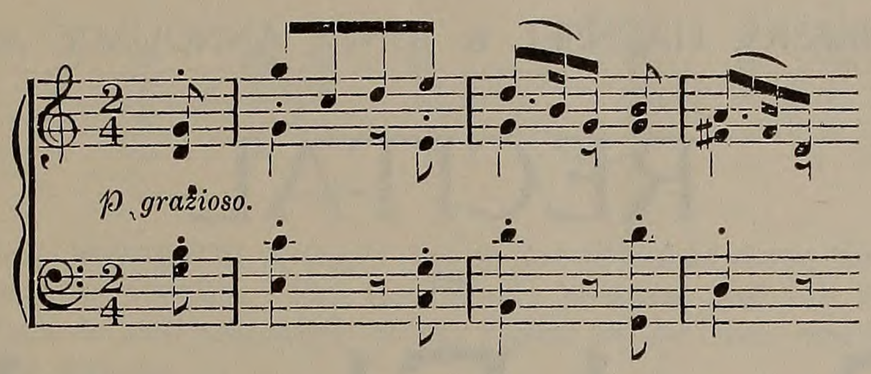
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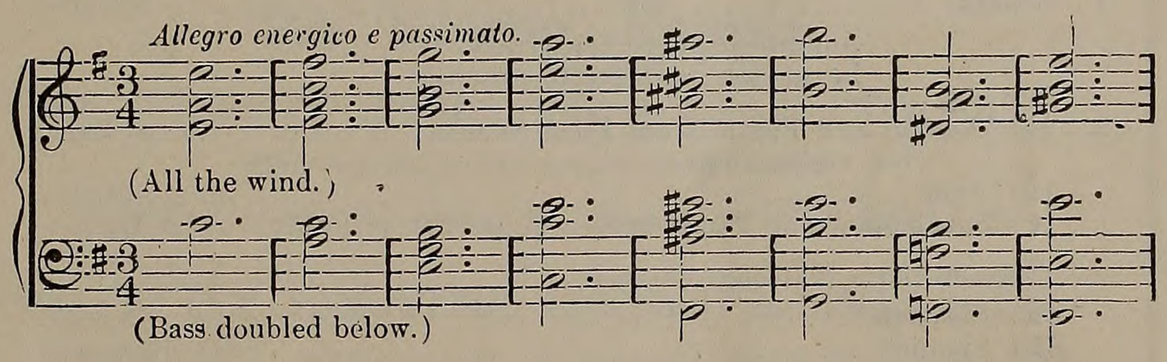
. . . . On the answer trips softly halting and groping, when in bursts the cheery song of second theme:



like an old dance or *rigaudon,* where, by way of answer, the wood runs mockingly off the scene.

Finale.—A wonderful drive, impetus, has this *passacaglia,*[1] The fragmental working up in short-breathed spurts, almost gasps, seems to depart from the symphonic spirit. The whole, indeed, is Titanic.

The difference of *passacaglia* and mere variations lies here: in the latter there is no form but constant repetition; in the other there is room for a larger form, within which the lesser can play its unceasing iteration. In a sense, the whole is in the first eight bars. . . .



Sometimes the whole theme is merely implied,—might be there; that is, it would be in constant harmony. . . .

The golden spot comes when rich horns sound a deep-toned legend still in quaint halting pace.

[1] An ancient contrapuntal form, originally a dance, where the theme recurs in unbroken iteration, for the most part as "ground bass."

ACADEMY OF MUSIC

Tuesday Evening, April 14th, 1914

AT 8.15 O'CLOCK

MESSRS. HAENSEL & JONES ANNOUNCE A

RECITAL

BY

Carl Flesch

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(Fourth appearance in Philadelphia this year)

HOMER SAMUELS

AT THE PIANO

Program

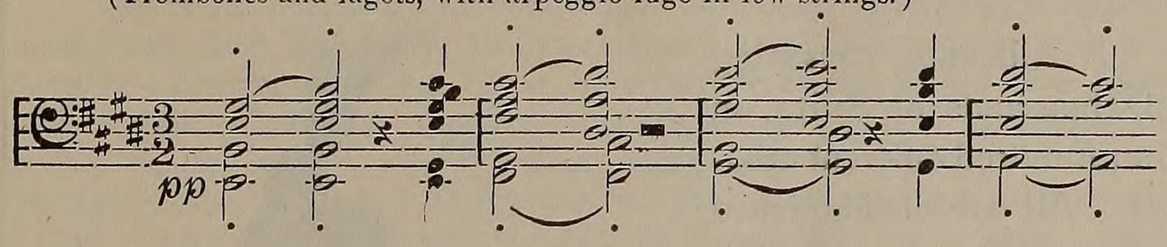
1. Sonata Nardini
 Adagio—Allegro con fuoco
 Larghetto—Allegretto gracioso
2. (a) Adagio and Fugue from First Sonata J. S. Bach
 (for violin alone)
 (b) Aria Lotti
 (c) Sarabande and Tambourin Leclair
3. Characteristic National Dances:
 (a) Slavonic Dvorak
 (b) Spanish Sarasate
 (c) Hungarian Nachez
4. Concerto, D Major (with cadenza by Mr. Flesch) Paganini
 (By request)

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The pace throughout changes but in infinitesimal step; the sense of high solemnity forbids. But the melody is warm and full of sympathy. There is still the tinge of the theme in the bass and broken waves in low strings.

Suddenly enters an old phrase of the Scherzo, of retorts on bits of its theme, moving with perfect fitness in the course of the motive, and so binding the two cantos together in letter and spirit. The end is in final firm song of theme, though in proud contempt of the strict rhythm, where the closing figures are on quick pattern of the last notes of theme.

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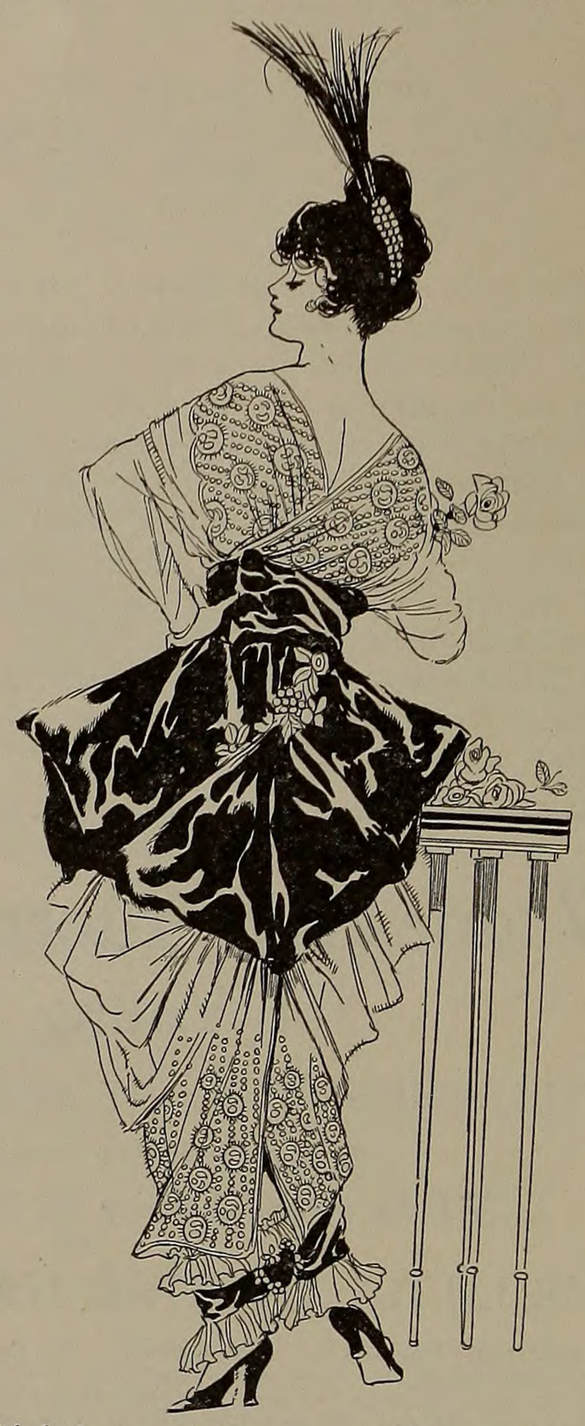
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Program Notes

Concerto in E Minor — **Felix Mendelssohn Bartholdi**
For Violin and Orchestra — (German, 1809-1847)

The violin concerto was completed September 16, 1844, at Soden, near Frankfurt, where the composer found a favorite retreat with his family. The summer was spent in a rest from the labors of a London season. But the summer "idleness" of which Mendelssohn writes in his letters, merely meant composing as the impulse came. However, the following December we find him resolved to give up active duties in Berlin and to stay in Frankfurt for a year. And thus he denied himself the visit to Leipzig in March, 1845, when the concerto was first performed by Ferdinand David, whom Mendelssohn had consulted again and again during the period of composition. The earliest mention is in a letter of Mendelssohn to David in July, 1838.

It is interesting to find the work on the program for the brilliant season of 1845-6 at the *Gewandhaus* in Leipzig. The list, drawn up by Mendelssohn, included, besides, seven symphonies of Beethoven, four of Mozart, Schumann's in B flat, a Gade cantata, and Mendelssohn's Midsummer Night Dream music. On the last day of 1845 Mendelssohn had a musical evening at his own house in Leipzig. He himself played Beethoven's Sonata in E, op. 109, and David played the Concerto.

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Program Notes

"Damnation of Faust" — **Hector Berlioz**
(Frenchman, 1803-1869)

Berlioz's setting[2] of Goethe's drama, under its title as a legend in four parts, follows the spirit, though not the detail, of the original.

The first part begins with the solitary Faust, who hears the jubilant chorus of peasants, followed by martial strains. The army passes by to the pace of the Ràkóczy Hungarian March, so named because the air is attributed to a Transylvanian prince, Ràkóczy Ferencz, who led the Hungarians in a fight for independence about the beginning of the eighteenth century. Berlioz had composed his setting on a journey to Buda-Pesth, and later included it in the music of his Faust Legend.

In the following scene Faust is about to drink the fatal cup when he hears a chorus of the Easter Hymn. Mephistopheles now visits him and offers him his full content of earthly joys. Then follows

[2] The work was first produced under the composer's direction at the Opéra Comique in Paris in 1846. It was, however, not acclaimed in France until after its favorable reception in Germany. To-day it is the most popular of the larger works of Berlioz.

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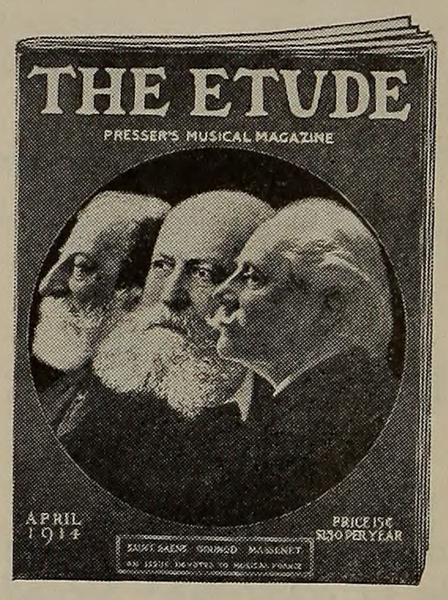
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Program Notes

the scene in Auerbach's Cellar; with the Drinking Song, Brander's Song of the Rat with a fugal Amen, and Mephistopheles' Song of the Flea.

The devil now wafts Faust away to the Meadows on the Banks of the Elbe and conjures a chorus of Gnomes and Sylphs to woo the sleeper with visions of Marguerite. After singing their lullaby, they dance a ballet in waltz movement. Towards the end the spirits hover a while around the slumbering Faust and then gradually disappear. Aroused from his dream, Faust is taken by Mephistopheles to the subject of his vision. On the way they encounter a chorus of soldiers, who sing of daring ventures and captures of various kinds. Students sing a jovial song in Latin, then both choruses are combined.

Part III begins with the separate songs of the lovers, including Marguerite's ballad of the King of Thule. Mephistopheles invokes his "spirits of flickering flame," and there follows the Minuet of the Will-o'-the-wisps. Mephistopheles himself now sings his serenade with the same chorus of spirits. Here is the first meeting of the lovers, with a duet ending in a Trio (with Mephistopheles) and a Chorus of the Neighbors.

Part IV begins with the famous song of Marguerite's desolation. She hears strains of martial and of student choruses.

In a wild scene, of cavern and forest, Faust sings his Invocation to Nature. Mephistopheles, scaling the rocks, tells him of Marguerite's imprisonment, and with the promise of Marguerite's rescue, gains his fatal signature. The Ride to Hell leads to a further Pandemonium, of a Chorus of the Spirits of Hell. "The language here put in the mouth of these spirits," says the composer in a note, "is that which, according to Swedenborg, is ordinarily spoken by the demons and the damned."

The Epilogue has a brief recitative "On Earth," and a final chorus, "In Heaven," where a Hosanna of Seraphim leads to the hymnal song of Marguerite's Glorification.

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Miss Parlow was born in Calgary, Alberta, in 1890, but much of her childhood was passed in California, her first instruction being received in San Francisco where she made a public appearance when six years old. In 1905 she went to London, and in November of that year played with the London Symphony Orchestra.

So warmly was the young artist—she was then barely fourteen years of age—received, and so unstinted was the critical praise, that it was decided she should go to St. Petersburg for further study under Professor Leopold Auer, the master of many famous violinists, among them Zimbalist and Elman. For eighteen months she remained under Professor Auer's tutelage, playing nine concerts in Helsingfors and two in Riga. In 1907, she was selected to play at the Russian concert during the International Music Festival at Ostend. For this concert the program was made up exclusively of compositions by Glazounow, who himself conducted, and so great was her success that she was immediately re-engaged. Then followed a Continental tournee, in the course of which Miss Parlow's playing aroused tremendous enthusiasm, especially in Berlin where her recital and orchestral appearances were deemed the features of the season. In Christiania she received a royal command to play before the Queen of Norway and was presented by Her Majesty with a magnificent brooch. At the close of this tour Miss Parlow was given a beautiful Guarnerius violin, costing $10,000, the gift of a wealthy Norwegian. Among the royalties by whom Miss Parlow has been honored are Queen Alexandra, Princess Christian of Schleswig-Holstein and Princess Louise, Duchess of Argyle.

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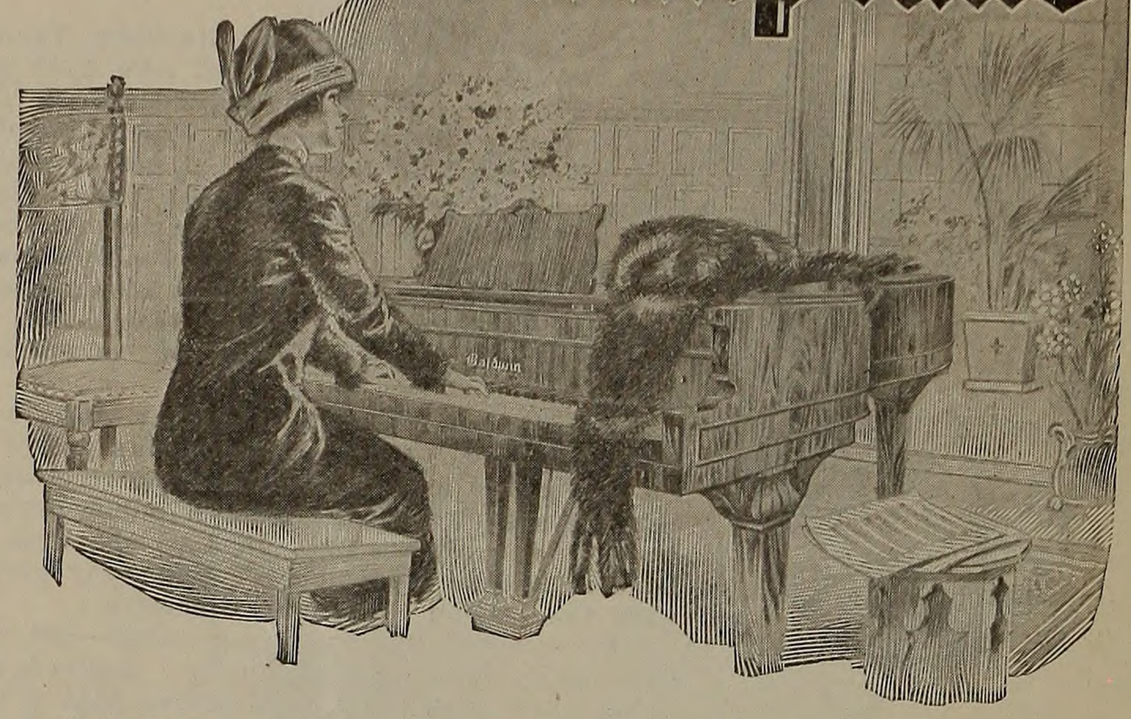
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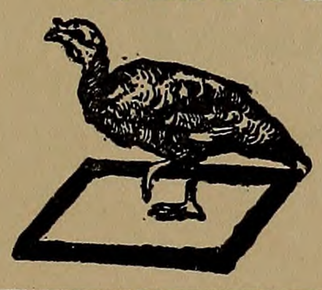
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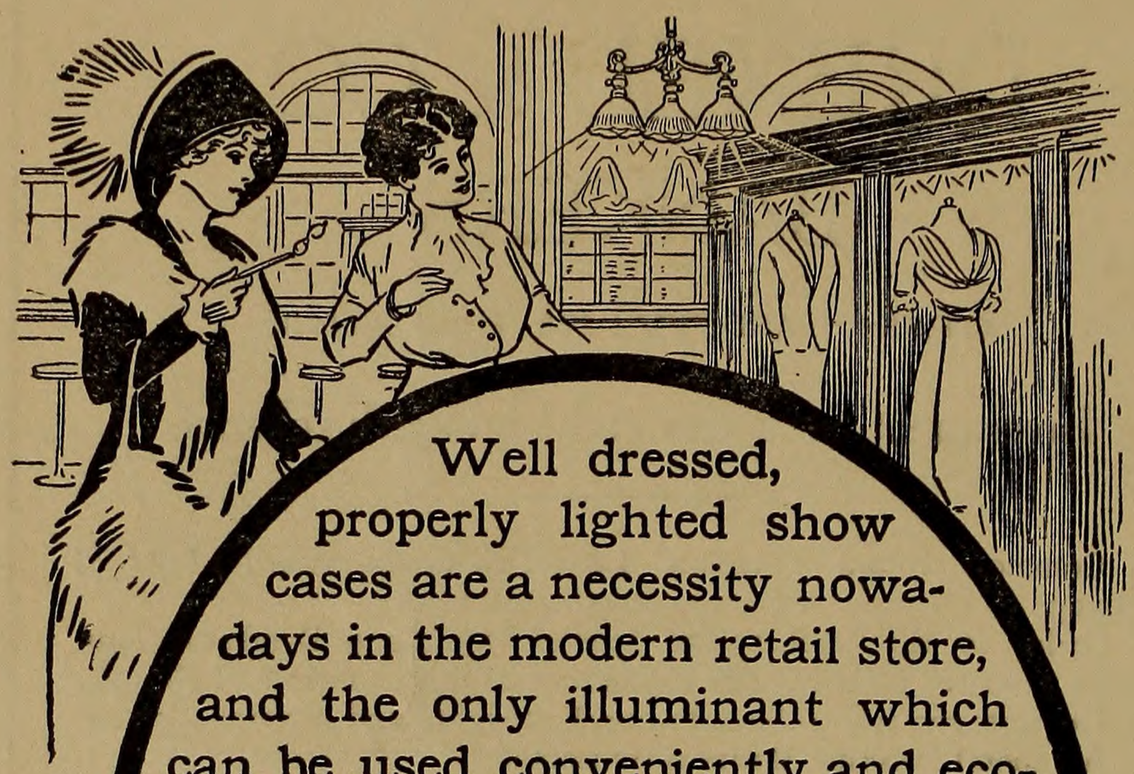
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